



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

Breakfast Set  
in Royal  
Copenhagen  
Faience



Color Scheme  
Old Ivory  
Soft Green  
and Lavender

*Courtesy  
Royal Copenhagen  
Porcelain Co.*

## CHINA AND GLASS FOR THE COUNTRY HOUSE

BY VIRGINIA ROBIE

THE old potters and glass-blowers with their wealth of imagination and high technical skill never dreamed of the color combinations which modern makers are putting forth. Yet color—and brilliant color—has ever been the handmaiden of the arts. We have but to turn to old Bohemian and Venetian glassware to find tones which rival the brightest jewels. Stiegel glass may also be mentioned as showing a wide color range, while the present demand for Bristol green, Nailsea pink, and early English amethyst has filled more than one collector's cabinet with subtle harmonies.

But the glassware displayed in the shops for our pleasure and purchase strikes a different note. Much of it is rather opaque, raising at first glance the question "Is it glass or transparent porcelain?" As for color—the palettes of the cubist, post-impressionists and futurists have been appropriated. The dye pots of the world have been boldly seized. Will collectors a hundred years hence seek these vivid things with the same fervor that they now put forth Stiegel, Waterford and Derby Spar?

Will the adjectives "orchid," "flame," "tomato," "emerald," "royal purple," "orange," and "black" charm quite as much as "sapphire," "amber" and "ruby" do now? Possibly. It does not take much imagination to realize that a cabinet of black lacquer filled with these dazzling objects might fascinate both the collector and the decorator of another century. Surely the decorators of this year of grace use the gay glass with the same light conscience that they do the chintzes and cretonnes. In fact the glass and the fabrics go well together, for the strictly neutral note has disappeared from household art. It may come back in quieter, more peaceful times. Meanwhile it is well to make the most of the modern phase in our summer furnishing. A bowl of lustrous black glass heaped with purple grapes, green leaves and Japanese orange is a pleasant thing to look upon, while the vivid flower jars filled with just the right posies are immensely effective. Possessing the jars, it might be well to start a cutting garden in order to have at hand flowers of sufficient character to hold their own



*Courtesy of Higgins & Seiter*

GLASSES OF ENGLISH, FRENCH AND AMERICAN MAKE IN EXQUISITE COLOR HARMONIES

THE FIFTH FROM THE RIGHT CAME FROM A FAMOUS GLASS DISTRICT IN BELGIUM

with the glass. Delicate flowers would be quite annihilated unless repeating the tone of the vase in a lighter way.

Glass fruit of tropical hue may be found for the black bowls and baskets, but this seems to carry the point a trifle far. There are, however, urns and baskets of fruit in glazed pottery which make very pleasing notes of color. Used in pairs in a rather formal dining-room they might be quite effective. One thing is certain about these very decorative articles. They must have space. They must be related to the color scheme of their environment. One such object is capable of upsetting a whole room unless it really "belongs." The process in the end is like Charles Dudley Warner's story of the New England spinster and her reckless purchase of a red velvet bonnet. By gradual stages, her wardrobe, her house, her reading matter, her mode of thinking, were altered to conform to the scarlet millinery. According to Warner she was never quite the same again.

That there is something subtle and insidious about the new color schemes I am ready to believe after trying to adapt a purple vase filled with orange zinnias to a room furnished in 1900. Little remained of the date except the woodwork and the wall-paper when the process of elimination ended.

It is quite safe to begin with the porch—where rather gay things have always seemed fit-



*Courtesy of Higgins & Seiter*

A GROUP WHICH SHOWS THE FINE LINES OF SOME OF THE NEWEST IMPORTATIONS

ting. There are many charming accessories in glass and pottery for the out-of-door room; lemonade sets in clear glass decorated with blue bands and bright pink roses such as the peasants of Austria and Hungary paint on chests and coffers; cordial-sets in gold or cobalt aurene glass; services for iced tea in pale green glass with violet or old rose moldings, and to accompany the sets are all manner of convenient stands and trays, tea-carts,

carafes and many other porch necessities.

For the making of hot tea, "real tea" as our English friends say, there are many devices. For keeping the cup that seldom fails to cheer at high temperature few things better than the Chinese tea basket have been invented. It is possible to buy a mammoth basket containing a teapot large enough to serve a dozen people. Guests will appreciate cups with handles and doubtless demand cream and sugar. For such an emergency Occidental forethought has combined with Oriental ingenuity, and the result is a tea-service of gold medallion china complete in every detail to which the padded basket acts as first aid to comfort.

Blue Canton has its place for general summer usages. It has never been entirely out of fashion, although having periods of greater or lesser favor. Since the days of our earliest commercial intercourse with China, when Salem captains returned with cargoes of gum camphor, sandalwood, crêpe

Blue  
Canton  
for  
General  
Summer  
Use



Heavy  
to Hold  
but  
Delightfully  
Livable

*Courtesy A. A. Vantine & Co.*



shawls, carved ivories and Canton ginger, this blue and white ware has found its way to American cupboards and American tables. Early patterns have been steadily reproduced, and it is not always easy to tell the old from the new. Collectors insist that the Canton of the early nineteenth century has a greenish tone in the shadows and is lighter in weight. It is all rather heavy to hold in the hand but a delightfully livable, comfortable type of every day china. Of more delicate paste, but of less durability, are the modern blue and white wares of Japan.

Japan provides summer table linen to harmonize with the various tea and luncheon services in such patterns as the iris, wistaria, plum, maple, cherry and chrysanthemum. The temptation is to be extremely Chinese on the porch and entirely Japanese in the dining-room. But when the wares of Denmark and England are encountered the decision is modified. A place must be made somewhere for a breakfast set of Copenhagen and for some of the English importations which arrive so slowly and sell so speedily.

Every article bearing the mark of the crown and the three wavy lines—symbolic of the three great waterways of Denmark, shows skill of the highest order. Those marvelous porcelains in warm grays, deep ivories, pale rose and elusive blues, which for a long period represented the ornamental side of Copenhagen's output, never lose their charm, although now but a single phase of a highly diversified production. The standard blue and white table ware, said to be second in point of age to the venerable Chinese onion pattern, varies little from year to year. Fluted borders and open work borders have been added, while an ever-increasing variety of articles makes it possible to own dozens of pieces. Quite a new development is the "fan fluted" Copenhagen of classic outline and delicately molded borders in soft gray-blue. The texture of this china is like old ivory to the touch, and of an exquisite quality. When held to the light a transparent, cutaway effect, similar to the "rice" porcelains of old Japan, may be noted. Brilliant in decoration are the tea-sets, coffee services, fruit dishes and ornamental pieces of "Royal Faience." Many of these things are expensive, others very reasonable. The individual breakfast sets in wistaria or clover decoration are so reasonable that one can hardly afford not to

buy. As an aid to early rising these breakfast sets are recommended.

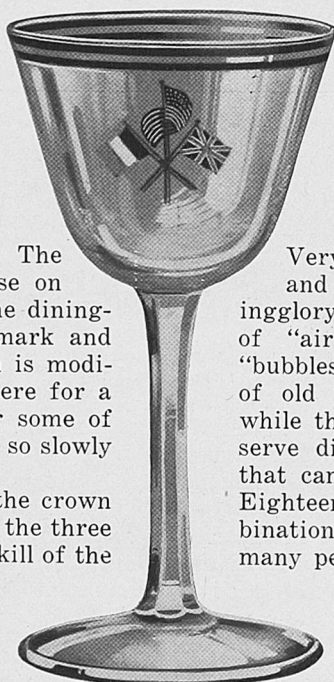
In the hands of the Danish potters the wistaria is an entirely different flower from that which blooms on Japanese china, not lovelier, perhaps merely unlike.

Of English China the dinner sets of simple design seem particularly fitting for the country house. Many of the English potteries are running at a greatly reduced rate, yet no lack of beautiful English ware is found in the shops. Old patterns in reproduction, and new designs on most modern lines stand side by side. English table glass holds its own, whether plain, engraved or cut.

Very attractive are the Jacobean goblets and wineglasses with high stems and morningglory-shaped bowls. All the distinctions of "air twist stems" and baluster stems, "bubbles" and "tears" so dear to the collectors of old table glass are carefully reproduced, while the sweetmeat jars, honey pots and conserve dishes are almost as adorable as those that came from the glass-making districts of Eighteenth century England and Ireland. Combinations of glass and silver will appeal to many people, others will be more interested in the plain crystal glass of purest water.

Continental Europe, with the exception of France, has less to offer than of yore. French porcelains surprise us by their presence, no less than by their beauty. As with the French printed linens we hail them joyfully and thankfully.

The War had made our own manu-



*Courtesy of Higgins & Seiter*  
GLASS OF THE GREAT ALLIES  
IN WHICH THE HEALTH OF  
OUR DISTINGUISHED FRENCH  
AND ENGLISH GUESTS HAS  
RECENTLY BEEN PLEDGED



INTERESTING AND UNCONVENTIONAL ARRANGEMENT OF CHINA  
IN A COUNTRY HOUSE

facturers look carefully to their laurels. Never before has it been possible to find so much that is really beautiful in American-made articles. We note this particularly in china and glass. A great deal of the latter in solid tones is made in western New York in a district famous for its glass factories.

American blown and cut glass has always taken high rank. As long ago as the Great Exhibition of 1851 which in English art marked the dawn of a new day, American glass won several medals for its

purity of tone and high resonance. To mention "Tiffany" glass is to call to mind achievements which seem almost magical.

New Jersey potteries, now so famous, have had a long and interesting history. From the Lenox studios comes the black and white china well suited to black and white rooms, while such distinctive wares as the Fulper, Paul Revere, Hampshire, Marblehead, Teco and Dedham point the way to even greater accomplishments with the pottery of America.

Hors d'Oeuvres  
Tray



English  
China

Candy Jar in  
Crystal  
Glass

*Courtesy of Ovington Brothers*

Sweetmeat Jar in  
Decorated  
Glass

